



ENDCOMMERCIAL® at Storefront for Art and Architecture, New York 2002

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Storefront for Art and Architecture  
97 Kenmare Street, New York, NY 10012

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**Storefront for Art and Architecture**  
97 Kenmare Street  
New York, NY 10012  
tel 212.431.5795 fax 212.431.5795  
email info@storefrontnews.org

**Gallery hours**  
Tuesday—Saturday 11–6 p.m., Thursday 11–8 p.m.

**Directions**  
Storefront is located at the corner of Kenmare Street and Cleveland Place, near Lafayette Street one block south of Spring Street. Trains: 6 to Spring Street, N/R to Prince Street & F/V to Broadway/Lafayette.

**Submissions**  
While we do not have a formal call for proposals at this time, we welcome letters of inquiry accompanied by a resume, a concise description of your work or proposal and supporting visual materials (color copies and prints only). All materials received will be filed in our submissions archive; they will not be returned. Please do not submit original materials. Also, be sure to include your name, phone number, and e-mail address in your letter. After review, we may contact you for additional information and material. We encourage all inquiries and value the opportunity to learn more about your work. However, due to the volume of materials we receive, are unable to respond to all submissions.

**Internships/Volunteer**  
Storefront is always seeking volunteers.  
Please direct inquiries to Chris Dierks.

**Address all inquiries to:**  
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Founded in 1982, Storefront for Art and Architecture is a nonprofit organization committed to the advancement of innovative positions in architecture, art and design.

Storefront's programs are made possible by the generous support of the American Center Foundation, The Andy Warhol Foundation for the Visual Arts, Stephen A. and Diana L. Goldberg Foundation, Graham Foundation, The Greenwall Foundation, LEF Foundation, National Endowment for the Arts, New York State Council on the Arts, a State Agency, and New York City Department of Cultural Affairs, among others.

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**CONTENT  
SUCCESSION**



ENDCOMMERCIAL® documents impromptu strategies of making ends meet in the contemporary city. Both an index and a story of urban phenomena and street life, this project portrays usually marginalized but ubiquitous objects and patterns that define the city's behavior and structure. This selection of over 1000 photographs is an inventory of the overlooked, organized into a multivalent classification system. Florian Böhm, Luca Pizzaroni and Wolfgang Scheppe have extracted ENDCOMMERCIAL® from their project *Digital Slum*, a body of ongoing photographic research that includes over 60,000 digital photos taken of cities on a daily basis since 1997.

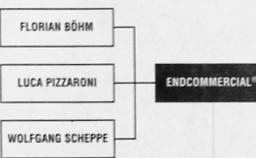
The widespread availability of digital technologies for consumer markets has radically increased the capacity for mass digital-image production, storage and dissemination. This potential for unlimited image proliferation drives the *Digital Slum* both conceptually and physically. For one aspect of the project, Böhm, Pizzaroni and Scheppe have focused on amassing images of cities around the world through a daily practice of taking photos and publishing them on the web. Using the camera as a digital notebook, they record singular elements from the barrage of sensory information in the city. This array of informal and empirical photographs demonstrates the distinction between an unconscious visualization of singularities and an intelligent perception of generality. Within this expanding visual dictionary, reoccurrences and types emerge, suggesting patterns and structure in the seemingly chaotic urban flux.

ENDCOMMERCIAL® is a representative taxonomy of these urban elements. Drawing on different methods of scientific classification, these typologies are ordered into a hierarchical system of three main categories, nine subcategories and 32 chapters. Though the structure of classification appears rigorous, it is illustrated with a diagram that resembles the periodic table, the content of the categories is often poetic or open ended. While the main categories are general concepts – System, Order and Identity – the chapters illustrate a higher level of both specificity and whimsy – *A Barrier (A is for Barricade: Control); Misspelling (Instant Corporate Identity, Dysfunctional Speech Act) and Street Vendors (Trade Route: Commerce)*, etc. The subjective nature of some of these categories also suggests the possibility of infinite recategorizations and reinterpretations of the original data.

Although, New York was the primary site of research for ENDCOMMERCIAL®, this lexicon of images illustrates phenomena that could exist anywhere: folding tables and blankets become temporary shops for street vendors, plastic bags indicate broken parking meters and empty shops anticipate future development. Through empirical and visual means, ENDCOMMERCIAL® unveils the contradictions and co-existence of different social and economic forces shaping urban life.

**ENDCOMMERCIAL®**

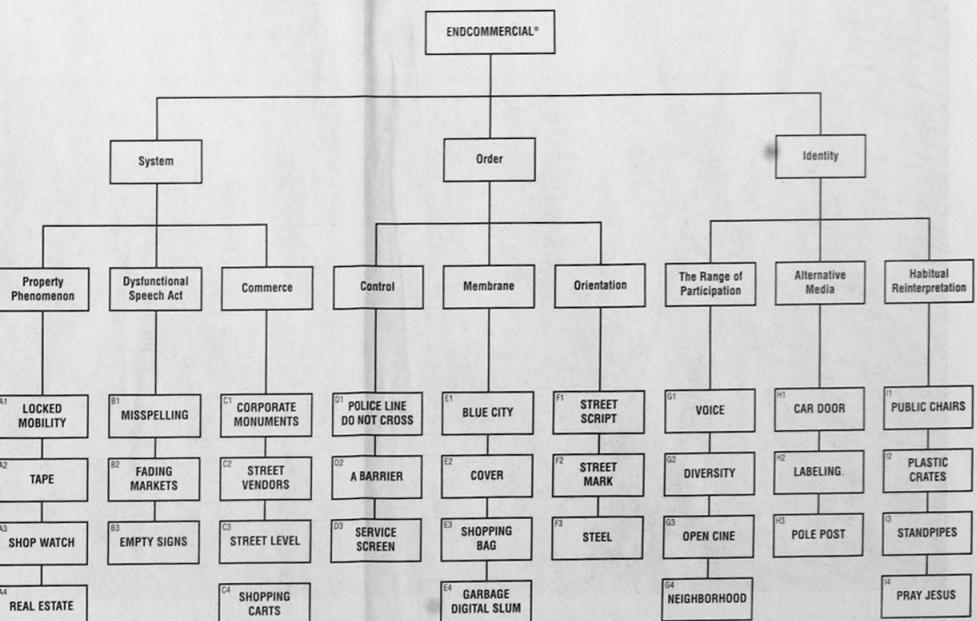
Taking the city of New York as its point of departure, the photographic project ENDCOMMERCIAL® addresses urban space, dissecting and reassembling it into something very different than a sum of the city's parts. Seemingly incidental things recur again and again, giving rise to a rhythm which is both the heartbeat of an organism and the cognitive means of a language. The photographs offer surprising analogies and connections. Image by image, the inner grammar of an urban subtext is pieced together. Block by city block, principles of order and the living evidence of an economic biotope are revealed and documented. Writing on the wall; signs on the street; codes, symbols, and fragments; the authorship of the anonymous; traces of use in public space, and the people who use it. The surprise the pictures hold is the sudden insight into the difference between seeing something frequently and registering it fully.



July 18 - Aug. 25, 2002  
Opening Thursday  
July 18, 6 - 8 p.m.

97 Kenmare Street  
New York, NY 10012

**LOGICAL  
STRUCTURE**



**ENDCOMMERCIAL® / Reading the City**  
Florian Böhm, Luca Pizzaroni, Wolfgang Scheppe  
544 pp., over 1000 color illustrations  
Available September 2002

Published by Hatje Cantz Publishers  
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US Distribution by: D.A.P., Distributed Art Publishers, Inc., 155 Ave. of the Americas, New York, NY 10013-1507, USA  
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